

Welcome to Empowering  
Homeschool Conversations,  
your authority in  
navigating the world of  
homeschooling diverse learners.

Featuring Peggy Ployer from  
Sped Homeschool,  
Annie Yorty from AnnieYorty.com,  
Leilani Melendez from Living with Eve,  
Stephanie Buckwalter from ELARP Learning,  
and Dawn Jackson from Dawn  
Jackson Educational  
Consulting and Tutoring.

With over seventy five years  
of combined homeschooling expertise,  
experiences and perspectives,  
this group is eager to  
share their wealth of  
wisdom to empower your  
homeschooling journey.

So grab your favorite mug,  
settle in and get ready for  
insightful discussions,

valuable insights and practical tips.

Give your homeschool the  
power boost it needs to  
successfully educate the  
unique learners in your home.

Hi, everyone,

and welcome to Empowering

Homeschool Conversations.

Today,

we are going to talk about nurturing  
creativity,

how parents can empower unique  
learners at home.

And my guest today,

is Chad Stewart, Chad Robert Stewart.

I want to make sure we make

that distinction because I

think I looked that up and

there's somebody that's

kind of famous that's got the same name.

So we want to make sure to

make that distinguishing feature there.

He was born in Newport Beach,

California as an award-winning,  
best-selling author, global strategist,  
and creativity educator.

He founded the Britfield Institute,  
dedicated to creativity and literacy,  
and Devonfield,  
a media empire focused on  
high-quality education, publishing,  
and film.

Formerly an investment  
banker with Bank of America,  
Morgan Stanley, and Merrill Lynch,

Chad holds degrees from  
Brown University and Boston  
College and is currently  
pursuing advanced studies  
in strategic innovation.

Now based in San Diego,  
he actively supports  
education in the arts and  
has served as a professor  
and past president of the  
San Diego Ballet Board.

Welcome, Chad, to the show.

Thank you.

Yeah, it's great to be on.

Thank you.

Yeah,

I love that we're talking about  
creativity.

It's one of my favorite things.

And it's nice to be focusing  
on something that so many  
kids that struggle in certain areas are  
really, really good at this.

And so parents,

I want you to hold on to  
learn some ways that you  
can encourage your child in this area.

And we're going to go beyond

just probably the

the typical conversation

because Chad's an expert on this.

Um,

but what I asked my guests when we  
first get started is why

are you so passionate about this topic?

There's always seems to be a story or, um,

something related to that, that, um,

that just fuels your passion for this.

Yeah.

And I, you know,

I was very fortunate when I,

when I grew up,

I grew up in Newport beach, California,

and,

and I grew up in a very creative

environment, if you will.

And, um,

you know had great great

parents great supportive

parents and stuff and and

we'll use some of these as

examples but you know I

loved even as a child I

loved the building blocks

you know and yeah you have

this big big box and it's

all these different types

and shapes of building  
blocks and you know like  
two hours later I'd create  
these huge skyscrapers and  
stuff right yeah and then  
and then I you know I moved  
out across uh to a big yard  
of a neighbor's and I built  
my first fort there, you know,  
and it started out as  
pieces of wood and then,  
and then we framed walls  
and we had a second story  
with skylights and, you know, just,  
just had so much fun with  
scavenging all this, this,  
and then fast forward, you know,  
five or six years later and  
I've worked for major  
developers and then I  
actually had my own  
architectural firm and  
development company in, um, Massachusetts,

uh, you know, and that, that, that, uh,  
you know, paid for my, uh, education and,  
and, uh,  
undergraduate and graduate  
and everything like that.

And,  
and it's the ideas going from building  
blocks to fort to working  
for a company to, you know, you know,  
building huge structures  
and designing and building  
huge structures.

It's the difference with me is,  
is very little in the sense  
that I just had the environment.

I had the building blocks, you know,  
and we'll talk,  
we'll talk about this because I,  
it is my contention that  
all children are born creative,  
which is an actual fact.

Creativity is a gift from God.

And so all children are born,

born creative.

They're all born creative.

They're all born with talent.

They're all born with unique talents.

And yet we're often put into

these industrial, socialistic,

if you will, public systems.

And those were never

designed for education, really.

And it's really, in my opinion,

it's the worst form of education.

The only qualification of me

being in this classroom is

that I'm twelve or thirteen.

Exactly.

And then it's often, you know,

thirty or forty kids just in one room.

And you're wondering why

eight or nine year olds are

antsy or having a hard time

paying attention.

Are you kidding me?

My kids were born to play



and explore and do and  
think and breathe and  
travel and do all those  
things that I think the homeschool model,  
which I'm a huge supporter of,  
is the most natural and I  
think the closest to a  
perfect type of education for a child.

And so to hear that your  
kids were homeschooled was  
encouraging because for me,  
and I've done a lot of  
research and then travel,  
we can talk a little bit about, you know,  
the tour,  
the Britfield tour and the  
Britfield series.

Yeah, absolutely.

The most well-rounded,  
educated children I have  
found are homeschooled.

And so when someone says, hey,

I've got a couple of

homeschool kids that want  
to meet you or whatever,  
I get excited because they're grounded.  
They're smart.  
They're articulate.  
They listen well.  
They ask good questions.  
They're intrigued.  
They're well read.  
They're well balanced.  
Usually well traveled.  
I don't mean Europe, but just, you know,  
beach, museums, hikes.  
Oh, yeah.  
They get out of their city  
and their neighborhood.  
And they're usually one to  
two grades ahead of everyone else.  
And if they're fourteen or fifteen,  
they're probably already  
taking college prep courses  
if they even go that direction and stuff.  
And and that's that's wonderful.

That's what I've seen.

And that's that's the average.

That's that's common.

It's not they're not

necessarily hugely gifted

kids because all kids are gifted.

It's just it's tapping those gifts.

So absolutely.

Yeah.

Yeah.

I wanted to kind of quantify

that because I teach at my studio,

both homeschool kids and

then public school kids.

And I see how much faster

they go through my curriculum.

and just how much quicker

they catch on to even like

physical things.

And I'm trying to think of

how I can keep a long

longitudinal study on that

because it just seems to be

pretty consistent.

So so that's interesting

that you're seeing the same

thing as you're you're

traveling around and seeing

different groups of kids.

And yeah, we encourage parents.

Yeah, we'll dig into it.

But I mean, really,

the the only two defining

things with a child is

their their environment and opportunity.

And and we can talk about some of this,

but the whole thing with

genetics is mostly bunk science.

You know, oh, you know,

he's he's not born with

these abilities or this or that.

That's all just junk science

to foster the psychological

or psychiatrist or

psychiatry field and so on.

And then the medical field and oh,

he needs to be on this or that.

Or like,

are you freaking kidding me at

eight or nine?

He doesn't need to be on anything.

You know, he needs a healthy diet,

fresh air and something fun

to do with his life.

Right.

The idea that we only use

ten percent of our brain.

We use our entire brain, you know,

and most of these diseases

or things that have been

defined are all made up and

they're all made up just to

sell medication.

And you probably talk about

that on your show.

This isn't that show, but I'm just saying,

you know, all children are born,

born creative and they're born amazing.

And and you're wondering why

your kids are hitting a roadblock at,

you know,

nine or ten or eleven or twelve.

I'll be honest, I

my mom was worried about me

in third or fourth grade, um, reading.

Um, I just was, wasn't reading.

I wasn't reading up to, up to speed.

And part of it was, I just,

you were a boy though.

So yes.

And I was bored.

Yeah.

And, um, and it was really,

so I got my hands on a, on a, uh,

phenomenal book.

And believe it or not,

I guess it was Moby Dick.

That's what my mom tells me.

And that captured my

imagination and I read it

from cover to cover.

And then my reading career sort of started,

got into the Hardy Boys and  
the Mouse and the Motorcycle.

I loved that.

And James and the Giant Peach.

I mean, that just lit my world on fire.

And it was really, it was in sixth grade.

It was a wonderful teacher.

I went to Cronomar Elementary School,

Cronomar, Newport Beach.

Wonderful school,

wonderful sixth grade teacher,

very creative, brilliant.

And just allowed you to have

the freedom to do things.

And we did a lot of

different projects and things.

And so we were flourishing in that class.

And one of the assignments was to write

a book.

And I think it was worth

about a third of your grade.

And again, this is before computers.

And so it physically had to be written out,

but it was like,  
it was like a paragraph and a picture,  
you know, we're only twelve years old.

So they weren't like epic novels.

But that's when I found out

that you write about what

you know and you write

about what you love.

And at that time,

I loved the James Bond movies.

This was like Roger Moore,

the spy who loved me.

And so I sat down and I just

started to create the story.

called James Bond, Eat Your Heart Out,

my first official book.

And I was a twelve year old

secret agent living in southern England,

working for the British government.

And I was driving a convertible Ferrari,

of course, because it's my book.

And my partner was Jacqueline Smith.

This dates me back to Charlie's Angels.



So if you remember Jacqueline Smith,  
she was my partner.

Yep.

And I was tasked with  
finding this villain that  
was running loose through Europe.

And the chase continued.

It was like this fun, if you will,  
fast paced with a bit of  
comic humor to it.

story with a final  
conclusion that ended in Switzerland.

And I didn't finish that and think,  
oh my gosh,

I'm going to be a novelist  
when I grow up.

But those seeds were planted.

And the thing is,  
children will never know  
what they're capable of  
doing until you give them a  
chance to do it,  
until they're exposed to it.

You never know what will stick.

And I think that's the whole thing.

But go on.

I don't want to

Yeah, yeah, no, I love that.

And that really sets up our  
conversation really well.

So, you know,

what specific practices can  
homeschool parents use then

to sustain and grow their

child's creativity,

especially if a child is

struggling in conventional

academic areas and maybe

they have a little

self-doubt that is creeping into there?

Yeah, and I think it's really hard,

but especially for the homeschool,

you have the freedom and

you're outside of the sort of classroom.

Yeah,

and parents can change things like

instantly and make those changes.

They don't need somebody's  
approval or change a curriculum,  
take a year.

So we can talk about twofold.

One is on one side,  
we'll talk about the creative world,  
but even on the academic side.

you know, it's just like, you know,  
not all children are going  
to excel in mathematics or science.

And it's either going to stick.

Now, I think it's nice to have a balance.

I'm not against it.

I think there's an  
overwhelming push towards mathematics,  
you know,  
from the basics to geometry to  
all the way up.

And it's just like, I mean,  
why are you learning all  
this for something that  
you're never going to do?

And again, I mean,

I was an investment banker.

I did engineering and architecture,

and I never needed anything

that's beyond basic math.

And so unless you're going

to be a mathematician, you know,

it's just like, I mean,

it's great to have the basics.

You know what I mean?

I wouldn't I wouldn't worry about it.

Sometimes getting a tutor is

great if you can afford it.

Or there's even college.

There's, you know,

sometimes you can go to

college and there's there's

master's students that would

be willing to do it or something,

you know,

for twenty five bucks an hour or

something, whatever it is.

And I did.

I had a lot of private  
tutors when I was I was younger,  
more for the sense for me  
to excel instead of doing  
like a group class or something.

I would love the private  
tutoring and stuff,  
but I love the one on one.

But everyone's different and  
you can design it and make the curriculum  
that fits them, make it fun,  
make it interesting, make it exciting.  
If it's mathematics, make it relevant.

You know what I mean?

And maybe there's something  
they really like and then  
bring mathematics into that subject.

You know what I mean?

Exactly.

Yeah.

They love shopping.

How many boxes of cereal?

You know what I mean?

Or whatever.

Apples and oranges.

Right.

It goes back to those life skills because,

yeah, my middle child, I just I was like,

this is, you know,

I'm hitting my head against a wall.

Is is it really worth like

losing him over trying to

get this math done?

And so that algebra, we just stopped.

We're like, OK,

personal finance matters more.

Yeah.

And again, too, you can make it relevant.

You know, I mean,

you can bring

entrepreneurship into the

mathematics and start a company.

You know,

and how much money would you need

or for a marketing budget or something?

And you're sitting here saying, well,

my kid's only twelve years old.

Yeah, your kid's twelve years old.

We have we have programs in  
the institute that we do  
that specifically at middle schools.

I mean, why wait to your MBA?

Are you kidding me?

I mean,

this whole educational thing is so  
utterly ridiculous, so utterly inflated.

Twenty two years old.

They're just graduating with what?

Half a million dollar debt to go do what?

I mean,

they don't they're not even  
equipped to do anything.

Work at Walmart.

So, yeah.

And so I'm a big proponent  
about introducing things early,  
treating them with, you know,  
usually get out of people  
what you put into them and

how you treat them and

giving them those opportunities.

Now, on the creative side,

that's that's a whole nother world.

You know what I mean?

The thing is, for me is, yeah.

Again,

opportunity environment and creating

a creative environment.

And maybe, you know,

Monday or maybe Tuesdays

and Thursdays is Creativity

Day and you guys do something creative.

It could be,

and I'm a big proponent of

going to the library,

have them pick out two or three books.

Maybe every month you as a

parent will study a different country.

let's,

we're going to study England and you

go pick some neat books out on England,

picture books and stuff like that.



Maybe you get a good Charles

Dickens novel if they're

reading at that level,

or you guys read it

together or you watch great

expectations movie.

And you just,

you bring them into this world.

And then next month we're going to France,

you know,

or every other month we do something,

we're going to,

we're going to Italy and mentally,

you know,

and you watch a cool documentary

on Italy or you watch,

you watch an Italian film.

or you read an Italian author.

I'm just giving these as

examples of just creating

this really neat world.

If they're interested in painting,

you don't need to go out

and spend a thousand dollars on it.

Go out and get a cheap easel

with a thing and paints and say, kid,

go to work.

And look,

if they get burned out after

three weeks and it doesn't stick, fine,

go on to the next thing.

They want to play a musical instrument.

You don't need to buy it, rent it.

They get burned out with the

trumpet in three weeks,

then on to the next thing.

Maybe it's the guitar or the drummer,

whatever it is.

Um,

it's just every child something's going

to stick

choices and opportunities

and I'm not throwing money

at it because this stuff is really,

really inexpensive to do.

The library is free.

You know what I mean?

And what if, what if every,

every three weeks you guys

go to the library and then

afterwards you go out and grab a burger,

you know, or something, something fun.

You know what I mean?

Go to the museum.

You know,

I'm a big proponent of the museum.

Most of them are free.

You know, admission for nothing.

Don't go there for the whole day.

That would bore me.

Spend an hour at the museum.

Focus on two rooms.

Have your child walk around and say,

tell me what is the most

interesting thing that you see.

And then let's discuss it.

And then afterwards,

go grab some ice cream.

You know?

And I'm not trying to, like,  
anchor it into that, you know,  
like the food thing.  
But I'm just saying make it fun.  
Make it exciting for them.  
It's like, oh, yeah,  
we're going to the museum again.  
You know, we go there for an hour.  
It's like, okay.  
And the kid's independent.  
You're kind of watching him.  
They're in one room.  
And he gets freedom.  
He's walking around.  
He's looking at stuff.  
He's reading a little bit and stuff.  
And it's like, hey, Mom or Dad,  
check this out.  
I think this is the most interesting.  
And this is why I think it's interesting.  
Yes,  
you're allowing them to lead that  
versus some programmed way to kind of –

maneuver them through creative exercises,

I guess.

And you're just allowing

those opportunities to lead

to their own imagination.

And that is the foundation of creativity.

It's not structured per se,

although there's rules to it,

if you will.

But it's the freedom of flow.

You know what I mean?

And there are no wrong answers.

It's like in brainstorming.

You know what I mean?

There's no wrong answers.

And I'm a big proponent of

it for many reasons.

One is it's the most

important skill set in the world, period.

This is all based

strategically on research and statistics.

It's not engineering,

which most of that's been

offshored already to third  
world countries,  
or being replaced with AI or technology.  
And I'm not a proponent of those either.  
And I think most of those  
that are getting all  
excited about it are just  
not the useful idiots, if you will.  
And it's not mathematics.  
It's not medical.  
It's not legal.  
It's actually creativity.  
And the thing is, too,  
with societies and we're  
such a global world now connected,  
you know, something happens in China,  
we know within five seconds,  
you know what I mean?  
And things are moving so quickly.  
You know,  
what was just invented in Silicon  
Valley is already obsolete  
in Hong Kong a month from now.

What you really need is you  
need children in the next  
generation of the workforce  
to be creative,  
to be able to think for themselves,  
be critical thinkers, to brainstorm,  
to look at things from a different angle,  
to be nimble, to be able to shift.  
when things change, you know, you get,  
you come out with this  
degree in one specific finite, you know,  
industry.

And then when that shifts in six months,  
you're technically out of a job, you know,  
because you don't really  
know how to do anything else.

You don't know how to adapt.

You know,  
you're almost panicked in that sense.

And so having the ability of  
creativity and where does creativity,  
you know, began or how do you do it?

It's just creative, creative exercises.

I mean, for me, it was, it was writing.

When I was younger, it was building.

I loved building.

I loved inventing stuff.

You know, and like I said,

I gave you the example from

building blocks to a fort

to working for a big

development company in

Laguna Beach to starting my

own company back east.

And for ten years,

I'm putting myself through

undergrad and graduate

school and traveling the

world through it.

So that's one example.

And I have many others.

But go ahead.

So as you've been talking about this,

something's just intrigued

me is that that lack of programing.

We put kids into such



regimented schedules and programming.

There's very little downtime.

And so can you talk a little

bit about the necessity of

that to foster creativity?

Because I think a lot of parents think,

I'm going to force this thing.

And then we get anxious when

we see our kids doing

nothing because we think, oh,

that's a lack of progress.

But I know personally that that's not.

And so I'd love for you to address that.

Yeah, I think structure is important.

Structure, rules.

And the thing is, too,

at the end of the day,

you're their parents until eighteen.

You're like,

I don't want to go to the museum.

Well, tough.

You're going to the museum.

No offense, but it's just like, you know,

and spend an hour there.

Cause it's like,

I would be the same way at twelve.

I don't want to go to the museum.

That's boring.

And then all of a sudden you

go there and you're like, wow,

that's pretty cool.

Or, well, we'll get ice cream afterwards.

You know what I mean?

Incentive.

It's okay.

Right.

Yeah.

You know?

And it's like, you know, after like,

you know,

six months or something, you know,

the museums kind of played, okay,

do something else.

You know what I mean?

Go to the Marina, walk along the beach,

walk along the tide pools, you know,

at the lake or the, or the ocean, or, um,

you know,

plan a trip up into the  
mountains or something.

I mean,

it was so wonderful because I was

talking with, um,

this one homeschool woman,

it was an interview I did,

I think a couple months ago

or maybe six weeks ago.

And it was just so,

it was so exciting because I mean,

she just,

their family did everything

together and it's like,

they were just constantly taking trips.

they weren't big deal trips

they were just trips and

and it's just so and it's

just so much fun I still

remember gosh I must it was

in I must have been eight

years old a trip we took to  
colorado and I still  
remember this hotel we  
stayed in and it was so  
cool it was at night and it  
was like a little bit of  
the pool was inside you  
know and they had that  
glass oh yeah yeah and you  
could swim out and it was  
just like I still remember  
that and then um we went  
over to the broadmoor in  
colorado springs to  
absolutely stunning hotel  
walked around the lake I  
still remember that I mean  
it's just stuck with me and  
so that's what I'm saying  
like you never know what's  
going to penetrate and  
stick with them and that's  
why it's so important to

give them as many  
opportunities as you  
possibly can you know what  
I mean and depending where  
you live I mean you're in  
texas you're in houston I  
mean I was I was in houston I went  
You know, which is your museum.  
I mean,  
there's all kinds of things to see.  
You can go into the city for  
a couple of hours and just  
walk around a couple of the  
streets and look at some of  
the buildings.  
And if you have any kind of  
architectural books or anything like that,  
you know,  
you can comment on it or or some  
old hotel that's classic  
and walk inside with all  
the antiques and stuff and have high tea.  
You know,

you don't tell me that twelve  
year old girl is going to  
remember that for the rest of her life.

Absolutely.

You know, I mean,  
it's just those kinds of  
moments and even shopping can be fun.

You know what I mean?

Some of the stores and just, I loved,

I used to love to do that because part of,  
part of what we're into

also with the Britfield

series will be retail and

all those products and stuff.

So I was always fascinated

to see some of these sort

of high end brands and

what they were coming out

with or what was the new

thing or the new style.

And I wouldn't necessarily

purchase anything.

I just love looking and

exploring and seeing how  
they were positioning  
themselves or what colors they were using,  
you know, in the promotion or the font or,  
you know what I mean?

I mean, all this kind of stuff.

depending on what area you're into, or,

I mean, you could, you could,

you could have a lot of fun.

Oh, what are a couple of those stores?

William and Sonoma.

Yeah.

All those interesting kitchen gadgets.

You never knew you needed.

Yeah, exactly.

You don't probably really need,

but I'm just kind of thinking like,

and I'll be headed there

this Christmas because

they've got some really

cool Christmas stuff, but there's,

you know,

just walking around that store

is kind of fun and fascinating or,  
you know, obviously a toy store,  
you know what I mean?  
And going around and exploring and,  
toy store and looking at  
games and believe it or not  
the um board game market  
and I'm talking about the  
actual physical board game  
market is a two billion  
dollar market growing at  
five percent every year  
isn't that interesting  
counter it is my my future  
daughter-in-law that's what  
she works in and oh okay  
fascinating because she and  
my son play a lot of board  
games and I'm I'm in for it  
at thanksgiving so I've got  
to learn all these new games  
We're in development of a  
Britfield and Lost Crown board game.



Oh, that's awesome.

Which is going to be very cool.

And it's interesting.

A friend of mine that works  
for a huge retailer that's  
in fifty five thousand schools,  
they picked Britfield and  
Lost Crown book one of our  
series to be their number  
one middle school book a  
couple of years ago.

uh, for one of their promotions.

And we're like in thousands  
of schools already,  
but I was asking about the  
board game and that's his  
area of expertise.

And he goes, he goes, if you combine,  
if you can combine risk and clue,  
you have, you have a winner.

Yes.

Definitely.

Yeah.

What a great sort of scenario, you know,  
as a board game and stuff.

But, um,

Yeah.

And then like half family night,  
no matter what.

And maybe it's Wednesday night.

Maybe it's Thursday night.

It's Sunday morning or

Sunday afternoon or Sunday  
night or something.

And it's then maybe every  
time it's different.

Maybe maybe every time

someone shares something,

maybe you're doing a book reading.

Maybe you're watching a movie.

Sound of Music, one of my favorites.

You know what I mean?

Or.

Um, you're playing a board game, you know,  
and once a month you guys,  
you guys play Monopoly or you play this,

you play that or, you know,

whatever it is.

And it's just spending time together.

It's listening to them.

It's talking, it's,

it's going out with them.

It's traveling.

When I'm saying traveling,

I'm not saying you're fantastic.

I mean, I think real quick,

just as a sideline,

what makes the Ripfield

series so relevant and so

succinct to what we're saying.

And it was very specifically designed that,

um,

Four of the seven books are now done.

We're launching book four in

January of next year.

We launched book one,

Ripley and Lost Crown in August,

two thousand nineteen.

And since then,

it's become one of the best  
selling books in its  
category and one of the  
most awarded books in children's fiction.

But what's great about this  
book is number one takes  
place in present time.

So it's not some futuristic  
post-apocalyptic world.

It's real.

It's here.

It starts up in Yorkshire, England,  
heads to Oxford, Windsor, London,  
and then downtown to Canterbury.

We include geography, art, architecture,  
and history.

It's based on family, friendship, loyalty,  
courage, and hope.

Then we hit the four Cs, creativity,  
critical thinking, communication,  
and collaboration.

That's what's in every single book.

Book two's in France,

book three's in Italy.

And Tom and Sarah,

the main characters in book

one are twelve.

In book two, they're thirteen.

And in book three, they're fourteen.

And I say that to say that

I've had some readers,

mostly homeschoolers,

that love the series.

It's their favorite series.

And their parents have now

taken them to England.

Their parents have now taken

them to France or Italy.

I surprised a

thirteen-year-old on her

birthday at lunch because

the parents know some friends of mine.

And I said, sure,

because they live locally.

And I'm like,

that'd be fun.

And so, you know, I mean,  
she was like just thrilled  
and she had this whole, um,  
photo album and it had pictures of, um,  
uh,  
France and Italy places specifically  
that the Britfield books took place at.  
And she's like, there's, and it was like,  
you know, in, in,  
in book two in France that  
they finally get down to, um, Chambord,  
which is in the Loire river Valley,  
that huge castle, right.  
That looks almost like a city.  
And, um, and, and there's a  
got a little leg in our time here,  
hopefully chat will be back.  
So we'll wait just a couple seconds.  
But.  
Sorry about that.  
If you're watching live, if you're not,  
we'll be just taking this section out.  
So I know when Chad was talking,

I brought back a lot of  
memories of me taking my  
kids to antique stores and  
spending hours and  
answering their questions  
as they were asking, what is this?

What was that used for?

I don't even know what then, you know,  
modern day versions of it.

We lost them for a second here.

Um, and so that was always fun to,  
to take my kids through, um,  
antique stores.

And another thing is Chad was talking,

I was thinking about how we  
did adventure dinners, um, at our house.

Um, once a month, I'd always have,  
you know,

various leftovers in the fridge and, um,  
and then I would...

remake it,

put a menu together of leftovers.

And then we would have

different parts of our meal  
in different rooms of the  
house with an activity  
associated with it.

And so it was our family adventure meal.

So, um,

and the kids got to think up what  
we were going to do too.

So it wasn't just mom  
setting the programming and  
mom figuring out the menu.

Um,

what can you make with all these  
leftovers?

Let's be a little creative, um,  
and try to get them out and  
save some money and, um,  
and eat up what's in the fridge.

And then we can have  
something new in there.

Um,

and also how can we have a short  
activity together and, and have some fun.



So, um,

So anyways,

that those were a couple ideas

that Chad was at his he was talking.

I was thinking about with

with my own children,

but definitely that creativity.

And one other thing that he

was stressing was the ability for kids.

For kids to be able to

explore things without a commitment.

And I think that's really,

really important because a

lot of times we're like, oh,

you're interested in this.

I'm going to sign you up for a class.

And then it kind of gets

they do it so much that the

love of it gets beat out of them.

And instead of just exploring,

I found that when I

introduced my daughter to sewing,

I was super excited that

she wanted to sew.

And she sewed and sewed.

We got her a sewing machine.

And then all of a sudden,

the sewing machine went away.

And I was like crushed that

she stopped sewing because

she was so creative.

She was so good at it, so passionate.

And then other things had

grabbed her attention.

It was art.

It wasn't very much off from that,

but a little bit.

And then...

probably about seven years later,

the sewing machine came out

and she worked on that even

more furious than she had before.

She was older.

She knew exactly what she wanted to make.

And she still makes her own

clothes now as an adult.

So, you know, just,

and if I would have pushed, you know,

I think about that.

If I would have pushed her sewing and said,

oh, but you know,

we bought you the sewing machine.

So we're going to make our

money's worth out of this

and you're going to continue sewing.

I don't think she'd be

sewing today if I had done that.

So some things to think about when you are,

you know,

thinking about how do I spark

these things in my children?

How do I get them to go

beyond where they're at

currently so that they can

Sorry,

I think I have a call from our guest.

Hello.

Are you able to get back back on again?

OK.

Oh, no.

OK, that's OK.

I've just been sharing some  
some insight from our  
conversation already,  
and I look forward to  
seeing you back online.

OK.

All right.

So we should have Chad back soon,  
but I just want to encourage you.

If you have some comments,  
some questions about the  
discussion so far,  
I'd love to have those.

If you're watching live,  
I know we're broadcasting  
right now to Facebook, YouTube,  
as well as Instagram.

And yeah,

And so those are all amazing  
places where you can watch  
us live all the time.

Also, if you're looking at what's upcoming,

who you're going to have on

the show in the future,

you can go to

[spedhomeschool.com slash calendar](http://spedhomeschool.com/slash/calendar).

And that has an up-to-date calendar.

I'm actually booking right

now out into January.

So we've got some great

conversations coming up in

the next couple months and

taking a couple of weeks

off for Christmas.

Oh, talking about Christmas.

We are going to have another

free event over Christmas.

I know we did the back to school.

Yay.

And about eighty of you

joined us and we took over

homeschooling for the day for you.

So we are planning right now on.

Thursday, December twelfth.

I haven't set the time yet,

but it'll probably be a

morning time again.

But we're going to have

guests on that will teach

school for you and you can

just join in the learning with your kids.

So we'll have math activities,

some kind of therapy type of activity,

reading,

probably some good Christmas stories,

maybe even some music.

So we're pulling those

guests together right now

on that schedule.

So watch for that on our

social media outlets as

well as our website.

Our website has been having issues today.

So bear with that.

The tabs were not working this morning.

So that's another little thing to...

to let you know about.

So welcome back.

Back on.

I'm so sorry.

Wow.

I usually have excellent  
internet and I got bumped.

So apologize.

Oh, that's okay.

It happens.

It happens to the best of us.

In conclusion, anyway,

I think I was talking about

how some of the children

have been inspired to

travel and not only travel,

but travel outside the U.S.

And I think that's what's

kind of exciting about it,

the impact that it's made.

And even kids right now that

might be reading *Britfield*

*Lost Crown* at twelve,

you know, England and this whole thing.

And, you know, who knows, eighteen years,  
years old, nineteen, twenty.

So they decide to spend a  
week in London or travel, you know,  
because you're planting  
those seeds that there is a  
bigger world outside their  
town or their city.

So.

Right.

Yeah.

Yeah.

We've had the opportunity to  
travel a lot with our children,  
mostly in the country,  
but we've taken a lot of  
cruises with our kids.

And then we do like, yeah,  
my son and I went on a  
foodie tour when we were in Cartagena,  
Colombia.

And we went to the same lady  
that toured Anthony Bourdain.



And so she wanted to do this tour.

And we ate so much food that day.

I think they rolled me back on the ship.

Yeah.

But it was it.

Yeah,

we took advantage of a lot of those

things with our kids when

when they were younger.

And I was explaining to the audience, too.

And as you were talking,

some of the things that

came up when you were

talking was I would go to

antique stores with my kids.

That was one of the the most

fascinating places to spend

time with them,

because you'd be able to

talk about history without

a book and how people use things that,

you know,

don't even aren't even

manufactured anymore.

What was this for?

Um, so, so that was always fascinating,

but yeah.

I love that.

I worked at an antique dealer, uh,

in Laguna Beach.

I grew up and, uh,

and so I learned the trade somewhat and,

you know, I mean, we're talking like,

we're like talking half a

million dollar pieces in some cases,

but in other cases, just fun, old,

old stuff.

Right.

Yeah.

right and I'm and when

you're saying that I'm

thinking what if you were

to watch antique road show

with them once once a week

and you guys have

absolutely you guys have

fun like like betting or  
you know like like it like  
it's a contest you know and  
right what's the value yeah  
what's the value just  
having fun with it you know  
what I mean but guess what  
they're learning they're  
having fun as a shared  
event and they're learning  
about some of these  
different locations and  
different pieces and I love  
that show it's like I  
haven't watched oh I know  
my husband and I watch it  
at least once a week  
The kid's gone.  
You're like ten thousand  
dollars for that or it's  
like something like.  
Right.  
I got to be looking more

when I'm at those places.

I don't find those things.

But yeah, that's cool.

But but yeah,

so it's it really we just

have to be thinking non program.

Just, you know, where can you go?

What can you do?

How can you you stir those things up?

Yeah.

but I think, I think too, real quick,

just interject.

I mean, you know,

anything of value takes time.

It's not going to happen.

And, you know, and honestly there's,

there's great.

When I say this, when I was on this tour,

so, so in two thousand nineteen,

when we kicked off

Britfield lost crown book

one in San Diego,

I drove nine thousand miles.

I visited, um,

Twenty three states

presented over two hundred

schools in front of more

than forty to fifty

thousand students and

everything from huge

auditoriums of four hundred

fourth through eighth

graders to libraries to

classrooms in Montana to Oaks Christian,

one of the top private

schools in Los Angeles.

So I've seen it all, done it all,

talked to the kids and everything.

And I would be telling them.

that anything of value takes time.

I say, you know,

we all have great ideas for

things that we want to do

when we grow up.

And I said, it could take you three, five,

ten, even twenty years to realize that.

And then I sit there and I  
tell them about Britfield, Lost Crown,  
how I had an idea and a  
doodle and a page outline.  
It took me four years,  
twenty five hundred hours  
to write it and ten years  
before I launched it.  
Ten hard years.  
there oh you're still there  
yep okay um but I think  
yeah we live in the society  
that is so you know instant  
and I've got to be able to  
do it tomorrow um but good  
things take time and and we  
have to remember that and  
tomorrow isn't the end goal  
tomorrow is one step towards the end goal  
And there's things where it will lead to,  
and it's interesting.  
Um, and these, all this,  
all these research

statistics are out there, but, um,  
a lot of the top fortune,  
a hundred companies are  
looking for students,  
not only with creativity,  
because they know it's the  
most important skillset,  
but they're looking for  
kids that have actually  
restored applicants that  
have act that actually play music,  
play musical,  
at least one musical  
instrument and can read  
music because they find  
that students that are able  
to do that are better leaders,  
better managers.  
better under crisis, better brainstormers,  
and can shift relatively  
smoothly when things change  
or programs change,  
all from a musical instrument,

all from playing the piano,  
because it's the way that you think.

It's what it does for the mind.

It's the way that you react.

It's how it fires the  
synapses in your brain.

for music.

So just because your kid, you know,

played the trumpet for four

years and well,

that was a waste of money.

You know what I mean?

Yeah.

I'm just saying, it's like,

you just don't know.

I mean, you just don't know.

And just like my story with

the twelve year old kid that wrote,

you know, James Bond, eat your heart out.

You know what I mean?

And then fast forward thirty

five years later and you

have Britfield lost crown



three hundred eighty four

pages of a twelve year old

kid in England.

Gee, do you find the scenarios there?

you know, so, and, you know,

now this book is being sold

all over the world, you know, from,

and I always said that that was from that,

that seed that was planted.

So.

Wow.

That's so cool.

And I was telling Chad that

I'm listening to the audio

book of that first one right now.

And it is fascinating.

Can you tell our readers

just a little bit about the story,

the plot line of, of that and what.

Yeah, it's a lot of fun.

And it's, it's, it's interesting too,

because, um,

we're getting ready to launch book four.

This is Britfield and the Eastern Empire.

This is actually an author's copy.

It won't even be launched until July,

That's Tom and Sarah.

They're now fifteen years old.

That's that's the Hermitage,

the famous museum in St.

Petersburg, Russia.

Yes.

Actually, I've been there.

Yeah.

I spoke at a homeschool

conference in Russia in twenty eighteen.

Yeah.

Yeah.

And it's beautiful.

It's in my opinion,

the most beautiful museum.

So anyway,

so it's fun because I'm like I'm

way down the series now,

but because of the movie.

uh uh because we're going

into pre-production uh the  
first of seven major motion  
pictures of britfield lost  
crown so literally um I  
just just ten days ago I  
went back to a finished  
movie script here's the  
actual uh movie script so  
it's two hours and ten  
minute movie and I went  
back and I just I wanted to  
do one more edit one more  
polish of the story

And it took me ten days or nine days.

And I was like, I did not expect that,  
like full time,  
just tightening the scenes.

But it's such it's such a fun,  
fast paced story.

And it starts up in Yorkshire,  
northern England.

It's about Tom.

He's twelve years old.

He's been at Weatherly  
Orphanage for six years,  
kind of this miserable orphanage.  
Kids have to work all day.  
They call it the factory.  
and there's a lot of sort of  
underlines there there's a  
reason that it's up and it  
starts up in northern  
england for a lot of  
reasons industrial  
revolution hence school the  
school system there's a lot  
there but anyway um and I  
always say it's not a story  
about an orphan it's about  
getting out of the  
orphanage you know and so  
you know um within twenty  
percent of the and so  
during this this course as  
you're kind of coming into  
this world um what's kind

of fun about it too is  
there's this thing called  
the book exchange which you  
you probably heard you know in listening  
And the owners, Mr. and Mrs. Grievous,  
awful, right?

They take all the money for  
themselves and they live in  
this beautiful Victorian house,  
like a hundred yards away.

And so once a month, the child,  
One of the orphans has to sneak out,  
sneak into the Grievous' library,  
take one of the books they  
have and exchange it for a new one.

And that's how they read and  
become educated.

But what it does is it puts  
this high price on the  
value of literature and great literature.

And I think Tom's returning  
The Count of Monte Cristo.  
that they just got done reading.

And again,

that's a great shout out and

that whole storyline there.

And it's a funny thing.

Patrick, he's sixteen.

He's the oldest and the wisest.

He's like, no more Shakespeare.

But yeah, I laughed at that one.

It's something by Lewis, you know,

so it does have a lot of

fun humor and stuff.

And Sarah's his best friend.

And so long story short, you know,

he gets he's ready.

He's ready to get out of there.

You know,

he hates the place and he's like,

Oh, no, we're going to lose him again.

Hopefully not.

It is a really, really good story.

Am I back?

Yep, you're back.

So anyway,

eventually all the orphans get  
together to help him rescue Sarah,  
who got caught outside and  
is in solitude for thirty days,  
if you can imagine,  
in this attic up in the top.

Awful.

And so all the orphans get  
together to help Tom and Sarah escape.

And it's really cool because  
they're all risking their own lives,  
if you will, to help Tom and Sarah.

But if just one of them can  
escape and get out,  
it's a victory for all of them.

And the whole theme of this  
is about family.

And it's not just by birth or blood,  
but by often a bond that's  
even stronger than that.

And that's what these orphans have.

And so it's just,  
it's so powerful and it so resonates.

And

And so Tom eventually, you know,

they escape and but but

introduce or bring in

Detective Gowerstone,

who is renowned for

capturing runaway orphans

and lost children.

And there's a whole

backstory with that that I

don't want to give away.

So now Tom and Sarah are really up against,

you know, one of the greats.

And they eventually are

being chased to come into a

hot air balloon and start

flying all through England, Oxford,

Windsor, London,

and finally down to Canterbury Cathedral.

So it's a

three-hundred-and-eighty-four-page book.

It's fast-paced.

It's exciting.



We incorporate history, like I said,  
geography, art, architecture, literature.

And really the main theme is family,  
the importance of family,  
what family means.

Um, it's just, it, it really is.

It's just, um, a timeless priceless story,  
a tonic that this generation needs.

And, uh,

really what we're trying to do

through the Britfield

series is elevate literature out of the,

out of the depths of sort

of Harry Potter and

witchcraft gods and

superheroes and something real and true.

Yeah.

Because really when your

kids listen to stories like this, um,

They they synthesize through

those those characters how

to solve problems, how to, you know,

to face life's hard events.

And they can do it in a safe way,  
knowing that the outcome is  
going to be good.

I mean,

they can that hope is there because  
it's written in a way that  
the way you wrote it.

Not not all stories are like that anymore,  
though.

Sometimes they can read so scared because.

Maybe the heroine dies.

That's probably why they  
don't like Shakespeare.

Everybody dies.

But,

but I've heard it said before that

good children's literature

allows our children to

experience these heroic

lifestyles and kind of feel

through those that prepares

them for later life.

And those decisions are

going to have to face in

those hard things.

And yet at the same time,

there's there's an ending that is good,

which we know with God,

his ending is always good.

But no, I'm not a realist.

I mean, I've got I've got wonderful,

wonderful, heartfelt endings.

But I love what you were saying,

because that that is how it's designed.

See, the thing is,

is the current literature out there,

let's let's be honest,

about ninety percent of it.

We're talking television

films and literature's witchcraft,

demigods, superheroes, vampires, zombies.

Right.

demigods,

all of this is designed for three

reasons.

Number one,

to disconnect your children from reality.

Number two,

to make them feel less than they are,

right?

Because if I was just Superman,

if I could just fly,

if I could just be a magician,

if I just had magical powers, and really,

is that what you want them desiring?

And number three,

it's introducing a lot of dark topics,

dark subjects, cultism,

all this other stuff that

they don't really need to be exposed to.

And the thing is,

is like you just said with Tom and Sarah,

they're constantly faced

with problems and they're

constantly thinking about

how to solve it.

And it's very humorous and

funny and very real.

And sometimes, you know,

like they have the wrong  
answer and they're like, well,  
we won't do that again, you know?

And sometimes it's like, oh,  
it didn't work.

Which is what we all do.

And it is, we call it stealth education.

That's the thread that runs  
through these series.

We're teaching kids really, if you will,  
how to think and how to explore and  
and how to discuss things  
and conversations.

And sometimes they get help from others.

We also esteem adults as quite,  
our main adults are wise  
and caring and good.

They're not the bumbling  
idiots that most of these  
books make them out to be.

There's a reverence and  
respect for those that are older.

Professor Hainsworth,

who they meet at Oxford and

he decides to help them

He's kind of this old stuffy,

seventy year old professor

that's been there for like forty years.

And it starts out where he's

got like just stacks of

papers and he's just

grading and grading and grading.

And he's like owed like

eight weeks of vacation.

And and, you know, so, you know,

but he finally just is so

moved by Tom's story,

you know what they've gone through.

He's like,

I'm going to help you get to London.

And so now you have this

wonderful father figure.

And yet, and then for Hainsworth,

these sort of kids that he

never had and stuff.

And it's just, it's really just wonderful.

But I'm using it as an  
example that there are bad  
guy adults and there are  
good people adults.

And the good people are caring and smart.

And I love book four.

We don't have time to get into it.

But Thomas and Sarah are now  
fifteen years old and

always have major themes in the books.

And they always take place  
over seven days.

Book four,

Britfield and the Eastern Empire.

It starts in Vienna, ends in Russia.

We include eleven countries in book four,

if you can imagine, including Prague,

Krakow, Warsaw, Berlin, the Baltic Sea,

Estonia, even Budapest.

It's very, very cool.

But they're now fifteen.

So they're a little bit, you know, rogue,

a little off the reservation.

Being fifteen,  
they think they know everything.  
And so one of the themes in  
this is decisions and consequences,  
you know,  
and the decisions that we make  
and the consequences that happen.  
And sometimes you make the  
right decisions and  
sometimes you make the wrong decisions.  
And these are the consequences.  
And it's not just for you,  
but sometimes a decision  
you make affects others.  
And that's a really powerful  
thread that's running  
through this as a sort of moral, you know,  
subject, you know,  
that one can discuss in book four.  
Again, just a thread, some main theme,  
but yeah.  
I'm just very,  
I'm very cautious with these



books when I'm writing them.

And I'm very attuned to

twelve years old and then book two,

they're thirteen, right?

Little older.

And then fourteen, a little older.

And I always say that at that age,

you know,

twelve to thirteen is like a

decade in children's age, right?

Thirty-four to thirty-five, who cares?

You know what I mean?

Twelve to thirteen, that's huge.

Twelve to fourteen, that's huge, right?

Yeah.

Because their development

and what they're doing and

what they're thinking and, you know,

and so it's a lot of fun.

Yeah.

Yeah, that's really cool.

Yeah.

So, you know, as you've been talking,

especially with the ages, you know,  
this creativity really is a  
lifelong skill that goes beyond school.

And, you know, how do we...

Do you have any advice for  
parents as they're thinking  
about how do I keep this going?

How do I make sure we don't lose this?

How do I allow or encourage  
my child in a way that they

don't think that this is  
just a waste of time either?

Because they can get a lot  
of ideas from culture and  
other things that, you know,  
you're just wasting time spending it,  
you know,

free thinking and doing all these things.

How do you value that enough  
in your home so that sticks with them?

I think a little goes a long way.

I think it's balance, you know,  
between sports and

academics and creative pursuits, you know,

like the theater is wonderful.

It doesn't mean that they're

going to be a professional actor.

I think that's why we

developed Britfield Lost

Crown into a theatrical play.

because we wanted to bring

quality content back to the

theater programs now and

sort of undermine, if you will,

the musicals, which no offense,

musicals are fine,

but it's saturating like

eighty percent of it.

And then it alienates eighty

to ninety percent of kids

that want to go out just to theater.

Not many guys want to go out

to the theater.

Right, but they can't sing.

That's what my daughter was always like,

can I do tryouts without singing?

Yeah, you know, and so...

And so, yeah, I do.

I think it's always a work in progress.

It's organic in the sense

that you're always sort of

seeing what's the next move

and what to do.

It's being patient.

It's taking time.

And just seeing what sticks.

When you were talking,

I was thinking that one line that says,

you know,

find what you love doing and

you'll never work another

day in your life.

And that's what you're

trying to do with your kids.

Let them find out what they're good at.

And it'd be great in a

second to hear a little bit

about what you just mentioned about

one of your children and how

he was sort of pigeonholed  
in school and now what he's doing today,  
you know what I mean?

Which is extraordinary.

But I wanted to say,

I wanted to spend one

minute just on the

importance of creativity,

just so your audience can

sort of resonate with some

of these statistics.

This is a great quote by Sir Ken Robinson,

one of the best

ted talks I've ever watched

is called our schools

killing creativity it's a

two thousand six ted talk

about eighteen minutes with

sir ken robinson who has

since passed and it is the

most watched downloaded ted

talk in history and ask

yourself why um and so some

interesting statistics

there's a gentleman by the

name of george land you

probably have heard that

before and he uh was hired

by the government to create

a creativity test

They had the academic test,

the analytical test.

They needed something that

could measure creativity.

And it was very successful

for the particular field

that he was hired for.

He decided to turn it in to

the school system.

And so he tested thousands

of children starting at age five.

And so from the age five group,

Ninety-eight out of a

hundred of those

five-year-olds tested off the charts,

little geniuses,

brilliant little geniuses.

This was just across the board,

five-year-olds just in general.

Ninety-eight out of a hundred of them,

little geniuses.

Tested that same group again

when they were at ten,

dropped down to thirty percent.

Tested them again at fifteen,

it dropped down to twelve percent.

And so he found that

basically schools were

teaching creativity out.

of children.

And a wonderful researcher

by the name of Dr. Kim from

William and Mary wrote a

book called The Creativity Crisis.

And she reviewed and

researched over three

hundred thousand students

over a twenty year period

and found that since the

nineteen nineties,  
schools have killed  
curiosities and passions,  
narrowed visions, lowered expectations,  
stifled risk taking,  
destroyed collaboration, narrowed minds,  
killed deep thoughts and imagination.  
forced conformity, solidified hierarchy.

Does that sound familiar?

As a result,  
children have become less  
emotionally expressive, less energetic,  
less humorous, less imaginative,  
less talkative, less verbally expressive,  
less lively and passionate,  
and less perceptive.

Fascinating.

And here's a great quote by

Sir Ken Robinson.

Everyone has great creative capacities,  
but not everyone develops them.

One of the problems is that

our educational systems



don't enable students to  
develop their natural creative powers.

Instead,  
they promote uniformity and  
standardization.

The result is that we're  
draining people of their  
creative possibilities and  
producing a workforce  
that's conditioned to  
prioritize conformity over creativity.

So this is just some of the  
research and the statistics  
that are out there.

It's a very real threat, if you will.

So on one side,  
we're in a creativity crisis,  
not just nationally, but globally.

On the other side of it,  
creativity is the most  
important skill set in the world.

Do you know what the three  
most important skills in

the world are right now?

Creativity, communication, storytelling.

Isn't that interesting?

But if you think about it,

and I did on my own research,

I'm actually getting a PhD,

and so I do a lot of deep, deep research.

In fact, we actually, through my professor,

I published sort of a

Harvard case study based on

a gentleman that worked at,

I can't give it away,

but one of the largest entertainment

companies in the world that

do movies and have theme

parks for twenty six years.

And it was quite fascinating.

So we've done a lot of this deep research.

But isn't that interesting?

When you think about communication,

isn't communication the

most important thing?

I mean, how many how many marriages fail?

How many partnerships fail?

How many businesses fail  
because of communication?

And storytelling.

Isn't storytelling one of  
the most important skill sets?

Absolutely.

Yeah,  
whether it's a resume which is  
telling a story.

It's how cultures survived for decades and,  
you know, yeah, hundreds of years.

So they've passed their  
history on that way.

And, yeah,  
it gets to the person's heart  
versus just all the data.

The data is so mixed up now.

Yeah.

Yeah.

Now you just don't even know  
what's true or not anymore.

We are.

We are interesting.

We are.

We are in a creativity

renaissance right now, which is exciting.

And it's really it's really

because they've been trying

to shove it in a box for so long.

It sort of exploded.

And they often say that the

new MBA is the MFA Masters in Fine Arts,

which is very cool.

but it is the time of the artist,

if you will, the creatives,

because the creatives are

the ones that are the entrepreneurs.

They're the ones that are

out there building the

companies and finding

solutions to problems and

starting something out of nothing.

And that's exciting.

Yeah, that is truly exciting.

And yes, and our kids have the ability.

And I know parents, you may be thinking,

well, you know,

my child has this struggle

or that struggle.

But you can cultivate

creativity in a child, you know,

that has any struggle.

It really, truly you can.

And get them, you know, ahead,

if you want to think of it from that way,

so far above their peers,

especially just by keeping

them at home and keeping them out of that,

you

that system that Chad was

just talking about.

I mean, you know, just,

just the negation of that

programming puts them years ahead in,

in those abilities and

those life skills just because they,

they can explore,

they have that time and that ability to,

to figure out who they are,  
what they like and,  
and kind of think outside  
the box and not have  
anybody telling them all  
the time what to do.  
I've got a great story to end with,  
although to me it  
exemplifies everything  
we've talked about today.  
Probably just about one of  
my favorite stories I've ever heard.  
And it was actually from Sir  
Ken Robinson from his TED Talk,  
Our School's Killing Creativity.  
But it's based on a woman by  
the name of Gillian Lynn.  
And someone might know her.  
She was a famous  
choreographer for Cats in  
Phantom of the Opera.  
Oh, yes.  
And interviewed her.

Yeah.

And when she was young, you know, eight,

nine or ten,

she was just having a really

hard time in school.

you know,

fidgety and late with homework

and causing disruptions.

And finally, the teacher, you know,

got the parents and said, you know,

we think she might have a

learning disorder.

You better take her to a specialist.

Isn't that just the typical

thing for them to do?

And so mom, Mrs. Lynn, took her daughter,

Jillian, to a specialist.

And they sat there on a couch, you know,

for about thirty minutes

and they were talking.

And the, you know,

psychologist said Jillian I

just want to talk to your

mom for a couple minutes  
just sit there and we'll be  
back in a few minutes and  
before he left the room he  
turned on the radio and  
they walked out and Jillian  
says you know what's wrong  
with her and he goes he  
goes just hold on watch for  
a minute and within  
like thirty seconds she got  
up and started to move to  
the music and he goes he  
goes Miss Lynn there's  
nothing wrong with your  
daughter she's a dancer  
take her to a dance class and

And so she did.

And she goes, how was it?

She goes, it was amazing.

She goes,

I was in a room of people like me,

people that had to move to think.



And they did tap and ballet and jazz.

And she eventually

auditioned for the Royal Ballet.

She was accepted.

She became a soloist,

had an amazing career in

the ballet as a soloist for

the Royal Ballet.

She actually started her own

Julian Lynn Dance Studio.

She taught thousands and

thousands of people the craft of dancing.

She eventually met Andrew Lloyd Webber.

She's been involved in some

of the most successful

musicals in history,

has brought fun and

excitement to millions of people,

and is a multimillionaire.

And someone else might have

told her to sit down and

put her on medication.

And I think it exemplifies.

That is such a perfect story.

Yeah, absolutely.

Yeah.

And just the change in this  
child's demeanor.

I've had one student who  
tried out for my  
performance team just this last year.

Her sister was on the team the year before,  
but her mom kept her back  
because she had to take dyslexia classes.

And mom allowed her to join  
the team and stopped.

She's like, well,  
we're just going to put the  
money into Ariel instead.

And this girl has like her  
life has changed.

She is just a different demeanor.

It just makes me cry because she I mean,  
she's realizing, you know,  
that she she has some gifts  
and it's not just about the

things that she doesn't do good.

And so what a good way to

end our conversation.

Yes, absolutely.

We got to focus on those

things that they excel at

or they have that inner drive about.

And and that really does tap

into their creative, you know,

expression as well.

We got to let them express themselves,

not just the way we want them to,

but the way that they they are wired to.

Yeah.

And again,

I think it's good to have rules.

It's good to have the

discipline and the format.

It's good to have a taste of each subject,

you know,

such as the sciences and history.

And I myself love history, you know,

and it's like, you know,

anyone that says history is boring,  
doesn't know history.

You know what I mean?

Because it's like, are you like stunning?

Like some of the stuff that I've read,

like in history,

like you can't make that stuff up.

I would write that in

fiction and people are like, no way.

You know what I mean?

Like you've gone way over.

um but you just don't know

you know I mean I think

it's good to have that sort

of balance and stuff and

then one or two of those

things are really going to

stick and that's when you

start to funnel into it you

know what I mean whatever

absolutely hits them you

know whether it's the art

or the writing or the music

it's just like then put the  
time and the effort into it  
put the resources into it  
and um and you know like I  
said maybe three or four  
years go by and suddenly  
they just drop it or they  
just they're not interested  
in it but you do not know  
what's going to transpire from that.

But what you've done is  
you've given them a  
well-balanced education.

You've given them an  
opportunity to see and do a  
lot of great things.

And you've given them lots of experiences.

And that's the foundation of  
any healthy life, period.

Because they're going to be  
pulling on that for the  
rest of their life.

That's a great summary.

Yes, absolutely.

So, um, yes, the, um,

your website is britfield.com and, um,

those stories or your books

can be found just about anywhere.

Um, audio book as well.

And then the movie that's coming out,

um, eventually, uh,

that you're working on.

And so, but, um,

you were telling me that the, if,

if our viewers haven't

experienced any of the other,

I definitely start with book one.

Um, and it's a, it's a,

has a Christmas story involved in it.

So, um,

so it's a great time for the

holiday read for you.

So, and that book is, uh,

Brickfield and the Lost Crown.

So.

Yeah, they're wonderful holiday gifts.

They're wonderful gifts.

I mean, it's interesting.

Our youngest readers, seven,

our oldest readers,

ninety three and fifty five

percent of our audience

globally are adults.

I mean,

we receive feedback almost daily

from people all around the

world that just love the

book and series and resonate with it.

So it is kind of cool.

So it's not, you know, it's

great for kids that's middle

school it's kind of geared

towards that but it's it's

great for adults too so for

everybody oh yes I've been

enjoying the story greatly

so so well thank you so

much chad for being on the

show it was an enlightening

and wonderful discussion I  
just appreciate you taking  
the your time out to to  
share with us today welcome

Yeah.

Thank you.

Well, everyone,

thank you for joining us

here on the show.

You've been kind of quiet,

but I know it's always lunch hour.

But I've seen you popping in

and off during our conversation.

So thanks for joining us live.

This will be a podcast.

It'll come out next Tuesday.

And next week,

we're going to talk about

homeschooling with what you know,

meeting unique needs on an

uncertain journey.

So you'll want to join us

for that discussion again next week.



And make sure to check out  
everything else at [spedhomeschool.com](http://spedhomeschool.com).  
We've got lots of things coming up,  
plus some new things that  
we're launching in January  
and our holiday party in December.  
So join us for that.  
But thank you all.  
And thanks again, Chad.  
And we'll see you all here  
again next week on  
Empowering Homeschool Conversations.  
Take care and God bless.  
Bye, everybody.  
This has been Empowering  
Homeschool Conversations  
provided by Sped Homeschool,  
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families to home educate  
diverse learners.  
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